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(54) as a term to denote a certain civilization. In connection with the note (86.1) on Myron's group of Athene and Marsyas, attention might have been called to the excellent article by Jonas Meier, *Die Marsyasgruppe des Myrons*, in *Neue Jahrbücher*, 35-36 (1915), 8-15. The statement (112) that the Hermes of Praxiteles is "the only attested original work of any of the most famous Greek sculptors" overlooks the Victory of Paionios. Bryaxis (120) is credited with the Ganymede in the Vatican: this is, of course, a slip for Leochares. Pasiteles (136) scarcely comes under the Hellenistic Period, and to include the Sidamara Sarcophagus (3d century A.D.) is to give wide limits to the term Hellenistic. The date of Tino di Camaino's Tomb of Henry VII at Pisa (190) is 1315, not 1313. To say (310) that Girardon's Tomb of Richelieu is in the Sorbonne may prove misleading: it is in the Church of the Sorbonne. It is questionable if such sculptors as Girardon, Falconet, and Houdon can properly be classed under the "Renaissance in France". And lastly it is not certain that Veit Stoss was born at Nuremberg.

The 195 illustrations are uniformly excellent and greatly enhance the appearance and usefulness of the volume. Where so much is given, it may seem captious to clamor for more. We miss, however, the Egyptian 'Nefert'; the Demeter of Knidos; the horsemen of the Parthenon frieze; Agasias's 'Fighter' in the Louvre; the Hermes in the Naples Museum; the Virgin of Giovanni Pisano, in the Campo Santo at Pisa; Niccolò Uzzano (whether it be Donatello's or not); Jacopo della Quercia's Tomb of Ilaria del Carreto at Lucca, if it be his; Houdon's Voltaire; Gallori's Garibaldi in Rome; St. Gaudens's Sherman in New York, and the splendid Buddha in the British Museum. Ancient sculptures are illustrated chiefly by reproductions of the Brunn-Bruckmann plates. In many instances, however, photographs by Brogi, Alinari, Anderson, or Mansell represent the pose better, and ought therefore to supersede the German work. This applies especially to the Euthydikos statue; the Doryphoros; the Aphrodite of Knidos; Praxiteles's Faun; the Apoxyomenos; the statue of Agias; and the Venus of Melos.

The style is uniformly good: it is clear and direct, but not flexible. But, where the prime purpose is to present the maximum amount of information within the limits set by a brief handbook, one cannot reasonably expect the charm and the brilliance that might characterize an essay or essays on the development of sculpture. In brief, Professor Fowler has written an exceedingly serviceable book.

UNIVERSITY OF MICHIGAN.

J. G. WINTER.

The Georgics and Eclogues of Virgil. Translated into English Verse by Theodore Chickering Williams. With an Introduction by George Herbert Palmer. Cambridge: Harvard University Press (1915). Pp. 166. \$1.00.

The need of a translation for continuous reading aloud to his pupils, Dr. Williams tells us in the Preface to the

library edition of his translation of the Aeneid, forced him to make versions of his own that should appeal especially to the ear, and from these, little by little, the rendering of the twelve books was completed. Existent rhymed versions, he found, all had a comic flavor, those in prose were in English of a mongrel stamp, and even the most scholarly and elegant were unsuited for his purpose. His first aim, after accuracy, was lucidity—an endeavor to make the narrative move swiftly and clearly. He frankly recognized, therefore, the impossibility "of bringing over the full magic and suggestion of every Virgilian phrase", and sought the middle way between artificiality and commonness, subordinating details to the whole epic effect. He tried to give life to the speeches as wholes and to make them true to character. He would connote the religious character of Vergil's language by analogous use of Biblical or liturgic phrase. True to his author he would be, scorning such inventions and licenses

as were a translator's merry privilege in the eighteenth century, before the Germans were civilized and before the grim spirit of science had invaded literature.

Mr. Williams's translation of the Aeneid appeared in 1908 (Houghton Mifflin Co.). That it fulfills this modest programme to the satisfaction of the modern public is shown by the fact that the publishers have felt warranted in bringing out a cheaper edition (1910) for wider use in Schools. This reception encouraged the author also to proceed to the translation of the Bucolics and the Georgics, which now appears as a posthumous work. Whether a similar success here was even to be hoped for is doubtful. In his translation of the Aeneid the splendid vigor of the narrative carried the reader along, despite Dr. Williams's modest disclaimer of any attempt to transfer full poetic value. In this later work one feels everywhere a lack of distinction and the charm that illumines every phrase of Vergil's Latin. The spirit is gone. If that is a good translation which suggests to one who knows the original something of its quality, Dr. Williams's version will fall far short of our ideal. Let such a reader compare with this rendering the Latin of any of his favorite passages and disappointment will inevitably follow: Vergil's rich color and resonance are unrecognizable in what will too often appear but the plainest paraphrase. But, after all, to say this is not to condemn Dr. Williams's work: it is merely to bring out anew the truth that poetry is essentially untranslatable. We have here a worthy, if uninspired, rendering which can be freely recommended to all such as would become acquainted with Vergil's great work in English, to whom verse is pleasanter reading than prose. Verse is often almost as faithful to the letter as prose: *eripias si tempora certa modosque*, there would be small ground for choice. In fact, verse at times allows a translator greater opportunity to be literal. Yet, Dr. Williams's versions, as he says of his rendering of the Aeneid, are in no sense a 'pony'. What has been said applies to both Georgics and Eclogues and may serve to show why the reviewer

has found it impossible to make any satisfactory citations. The translation needs to be sampled at length to have its excellences appreciated.

To criticize details is ungracious in a work which lacked the author's *manus extrema*. A comparison of the earlier translation with the later shows increased smoothness and ease in the verse, the result of practice, but perhaps there is a certain dryness that goes with facility. Some minor, though annoying, faults, which marred the Aeneid are not lacking here, but they are fewer: e. g. Benacus (G. 2. 160) has here its proper accent, but the name of the river Peneus is twice read as a dissyllable (pages 110, 112). The broken line on page 115 is hypometric and a dissyllabic "fire" occurs on page 111. Occasionally there is a tendency to make too much of a common idiom, as when, referring to the mole (G. 1.183), *oculis capti* is rendered "prisoned by his eyes". More often, however, an opportunity is let slip, as when the fine *subiecit pedibus* (G. 2.492), is represented merely by "conquered".

Professor Palmer, who prepared the manuscript for the press, contributes an Introduction containing a brief but vivid memoir of his friend and also a summary of an unpublished estimate by Dr. Williams of the Georgics and the Eclogues. Like the essay on Vergil prefixed to Dr. Williams's translation of the Aeneid it is well worth reading. Emphasis is laid on the youthfulness of the Eclogues, "school exercises, which have been taken far too seriously by posterity", among the thin conventionalities of which pity and hope are the saving elements. It is these same qualities that are grafted to the sterner stuff of the Georgics, "a continuous chant on the worth of work". In them the country has now become "the training-ground for patriotism and moral endeavor". The unity of Vergil's work is completed in the Aeneid, which shows the importance of leaders, an Aeneas or an Augustus, loyal to constituted authority and obedient to the heavenly vision, who preserve not themselves alone but also a dependent multitude.

HOBART COLLEGE.

W. P. WOODMAN.

#### LATIN POSTERS IN THE GIRLS' HIGH SCHOOL, BROOKLYN

In the March number of a periodical entitled *The Blue and Gold*, published by the Girls' High School in Brooklyn, New York, there is an interesting article by Miss Anna S. Jenkins, entitled *The Latin Posters in Room 28*. Miss Jenkins tells us that she found the inspiration for these posters one Saturday night at the Movies. "When the curtain went up every one stopped talking, faced the stage, and looked and looked—at a very stupid reel"! And so she determined to see how much pictures and charts could help in the teaching of Latin. In the search for materials, old magazines played a very large part. The following gives, in condensed form, Miss Jenkins's account of the posters.

The collection is divided into two sections. The first aims to show the relation of Latin to other subjects in the curriculum and to language in general. In this class belong the posters which give lists of words and terms derived from Latin which we use in mathematics, botany, physics, physiology, chemistry, zoology and

music. Other charts show how most modern inventions have names derived from Greek or Latin. Here belong charts which (a) give the abbreviations used in books of reference, *etc.*, *ibid.*, *A.D.*; (b) common phrases seen in the newspapers, *per se*, *in situ*, *status quo*; (c) titles of common anthems and hymns, *Te Deum*, *Venite, Nunc Dimittis*; (d) quotations from the magazines showing how many words we use constantly that are derived from Latin. Other charts show how Latin mythology has influenced our language in such words as (1) cereal, jovial, martial; (2) names of apartment houses, such as Juno; (3) names of poems on classical subjects, such as Longfellow's *Enceladus*, etc.

The other part of the collection shows how a knowledge of Greek and Roman history is essential to a correct understanding of much modern literature and how such knowledge adds enjoyment to travel or to reading. Here belong charts entitled *Caesar and the Present War*, a collection of newspaper clippings comparing activities on the western front with what Caesar did in Gaul; *Influence of Roman Architecture on Modern Buildings or Cover Designs*, etc.

Any School Club may borrow these charts for a meeting. Any suggestions for additions to the fifty charts already made will be gladly welcomed.

Some statistics that have recently appeared in *The Classical Journal* may also be of interest to the readers of *THE CLASSICAL WEEKLY*. The Latin Department of the State University of Iowa has been for the past three years tabulating the numbers of Latin pupils in the High Schools of the State, with the following results to date:

			Increase
First Year Latin.....	1914-1915	4812	
	1915-1916	5344	
	1916-1917	8452	3640
Second Year Latin.....	1914-1915	3127	
	1915-1916	3436	
	1916-1917	5515	2388
Third and Fourth Year Latin.....	1914-1915	1665	
	1915-1916	1448	
	1916-1917	2063	398
Total number .....	1914-1915	9604	
	1915-1916	10228	
	1916-1917	16030	6426

UNIVERSITY OF IOWA.

F. C. EASTMAN.

#### THE NEW YORK LATIN CLUB

At the second meeting of *The Classical Forum* for 1916-1917, held Saturday, March 10, at Hunter College, demonstrations of the Direct Method were given.

Dr. Chickering, the Chairman of the Forum, defined the character and aims of the Direct Method, as distinguished from the oral, the inductive, the natural, and the conversational method. The cardinal principles are, he said, the association of a thing or an act with a Latin word without the interposition of an English word, and the understanding of Latin sentences without the medium of translation. To illustrate these principles, Mr. P. Hirschcopf, of the Speyer School, conducted a class of Junior High School boys, Dr. H. Hoadley, of Jamaica High School, a Second Year Latin class, and Miss T. E. Wye, of the Alcuin Preparatory School, a fourth year class in Vergil (the latter class, Miss Wye explained, had been obliged to do the work of the first three years in two years).

The fluency and ease with which both teachers and pupils handled the Latin language and the alertness and interest manifested by the pupils proved that there is much to be said in favor of the Direct Method.

JANE G. CARTER, *Censor*.